

CHAPTER X.

Appointment of General Harrison as Commissioner to treat with the Indians.—His election to Congress.—Is chosen a Senator of the State Legislature.—His election to the Senate of the United States.—Is appointed Minister to Colombia.—His Letter to Bolívar.—His recall.—His personal appearance and private Character.—His Letter to Harmar Denny.

Soon after the resignation of General Harrison, in the summer of 1814, President Madison evinced an unabated confidence in his abilities and integrity by appointing him to treat with the Indians, in conjunction with his old companions in arms, Governor Shelby and General Cass. In the following year, he was placed at the head of another commission, appointed to treat with the north-western tribes. The honourable and advantageous treaties made in both these cases, afforded new instances of the unfailing success, that has always attended General Harrison's negotiations with the Indians.

In 1816, he was elected, by a large majority, a member of the House of Representatives in Congress, from Ohio.

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Take Two A Life In Movies And Politics

Frank Manchel



Take Two A Life In Movies And Politics:

Take Two Philip Dunne,1992-04 **Hollywood in Crisis** Colin Schindler,2005-08-19 Hollywood in Crisis is a detailed study of the workings of the American film industry during the 1930s Colin Schindler looking at Hollywood as an agent of Roosevelt's New Deal and the attempts made by film moguls and movie makers to withstand the political turmoil that threatened to engulf America Schindler illustrates how the studios and their products from the glamour of MGM stars and escapist musicals to gangster movies and Westerns even to the radical films of the Warner studios helped foster ideas of social unity and patriotism

Nineteenth-Century American Fiction on Screen R. Barton Palmer,2007-03-08 The process of translating works of literature to the silver screen is a rich field of study for both students and scholars of literature and cinema The fourteen essays collected in this 2007 volume provide a survey of the important films based on or inspired by nineteenth century American fiction from James Fenimore Cooper's The Last of the Mohicans to Owen Wister's The Virginian Many of the major works of the American canon are included including The Scarlet Letter Moby Dick and Sister Carrie The starting point of each essay is the literary text itself moving on to describe specific aspects of the adaptation process including details of production and reception Written in a lively and accessible style the book includes production stills and full filmographies Together with its companion volume on twentieth century fiction the volume offers a comprehensive account of the rich tradition of American literature on screen

Hollywood Beauty Ronald L. Davis,2014-12-08 At fifteen Linda Darnell left her Texas home and normal adolescence to live the Hollywood dream promoted by fan magazine and studio publicity offices She appeared in dozens of films and won international acclaim for Blood and Sand playing opposite Tyrone Power Forever Amber A Letter to Three Wives and the original version of Unfaithfully Yours Driven by a stage mother to become rich and Famous but unable to cope with the career she had longed for as a child Darnell soon was caught in a downward spiral of drinking failed marriages and exploitive relationships By her early twenties she was an alcoholic hardened by a life in which beautiful women were chattel and by the time of her death at age forty one she was struggling for recognition in the industry that once had called her its glory girl Hollywood Beauty begins in the Southwest during the Depression when Pearl Darnell became obsessed by the glitter of the movie world that would dominate her children's lives We follow Linda's path from her Texas childhood and first public success during the state centennial in 1936 through her contract work with Twentieth Century Fox in the heyday of the big studio system Film historian Ronald L. Davis documents Darnell's discovery and marriages the adoption of her daughter the marking of many well known films and her emotional difficulties leading up to her tragic death by fire This is the story of a native teenager from a dysfunctional middle class family thrust into the golden age of Hollywood Hollywood Beauty examines America's public worship of movie stars and superficial success its motives and consequences and the addiction to escapism that this worship represents

Hollywood's Artists Virginia Wright Wexman,2020-07-21 Today the director is considered the leading artistic force

behind a film The production of a Hollywood movie requires the labor of many people from screenwriters and editors to cinematographers and boom operators but the director as author of the film overshadows them all How did this concept of the director become so deeply ingrained in our understanding of cinema In Hollywood s Artists Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America DGA Guided by Frank Capra s mantra one man one film the Guild has portrayed its director members as the creators responsible for turning Hollywood entertainment into cinematic art Wexman details how the DGA differentiated itself from other industry unions focusing on issues of status and creative control as opposed to bread and butter concerns like wages and working conditions She also traces the Guild s struggle for creative and legal power exploring subjects from the language of on screen credits to the House Un American Activities Committee s investigations of the movie industry Wexman emphasizes the gendered nature of images of the great director demonstrating how the DGA promoted the idea of the director as a masculine hero Drawing on a broad array of archival sources interviews and theoretical and sociological insight Hollywood s Artists sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large [Elvis Films FAQ](#) Paul Simpson,2013-10-01 FAQ If Elvis Presley had not wanted to be a movie star he would never have single handedly revolutionized popular culture Yet this aspect of his phenomenal career has been much maligned and misunderstood partly because the King himself once referred to his 33 movies as a rut he had got stuck in just off Hollywood Boulevard Elvis Films FAQ explores his best and worst moments as an actor analyzes the bizarre autobiographical detail that runs through so many of his films and reflects on what it must be like to be idolized by millions around the world yet have to make a living singing about dogs chambers of commerce and fatally naive shrimps Elvis s Hollywood years are full of mystery and Elvis Films FAQ covers them all Which of his own movies did he actually like What films did he wish he could have made Why didn t he have an acting coach When will Quentin Tarantino stop alluding to him in his movies And was Clambake really the catalyst for his marriage to Priscilla Elvis Films FAQ explains everything you want to know about the whys and wherefores of the singer actor s bizarre celluloid odyssey or as Elvis said I saw the movie and I was the hero of the movie [Communism in Hollywood](#) Alan Casty,2009-08-03 Much has been written about the history of Communism in America including the Party s appeal to many in the Hollywood community of the 1930s and 40s While several books have offered standard accounts of the House Un American Activities Committee HUAC hearings and the blacklist in the entertainment industry Alan Casty provides a fresh and provocative perspective In Communism in Hollywood The Moral Paradoxes of Testimony Silence and Betrayal Casty challenges the absolute dualisms of the period cowardly informers and heroic martyrs Drawing on newly available material Casty illustrates the control by the international Communist movement and the role of the Hollywood Communists themselves in fomenting the intense hostilities of the period Casty juxtaposes the actions and statements of those who

testified and named names before HUAC with Communists who refused to testify and remained silent about the atrocities of the Soviet Union By providing a scrupulous account of the full scope of the Communist Party in Hollywood this book presents a more accurate picture of the moral quandaries faced during this dark period in American history *Liz C. David Heymann*,2011-04-04 Elizabeth Taylor's own story was more dramatic than any part she ever played on the screen C David Heymann brings her magnificently to life in this acclaimed biography updated with a new chapter covering her final years She was an icon one of the most watched photographed and gossiped about personalities of our time Child star daughter of a controlling stage mother Oscar winning actress seductress and eight time wife mother of four children and grandmother of ten champion of funding for AIDS research purveyor of perfumes and jewelry close friend of celebrities and tycoons Elizabeth Taylor for almost eight decades played most completely beautifully cunningly flamboyantly and scandalously her greatest role of all herself The basis of an Emmy Award nominated miniseries Liz portrays Taylor's life and career in fascinating revealing detail and includes an additional new chapter bringing her beloved fans up to date on her final years By way of more than a thousand interviews with stars directors producers designers friends family business associates and employees and through extensive research among previously disclosed court business medical and studio documents bestselling author Heymann reminds readers of her very public escapades and unveils her most private moments Here are the highs and lows of her film career and the intimate circumstances of her marriages to Nicky Hilton Michael Wilding Mike Todd Eddie Fisher Richard Burton Senator John Warner and Larry Fortensky Here too is the truth about Taylor's father and her friendships with leading men Montgomery Clift James Dean and Rock Hudson as well as with the eccentric Malcolm Forbes and Michael Jackson From her illnesses injuries weight issues and battles against drug and alcohol to her sexual exploits diamond studded adventures and tumultuous love affairs this is the enormously contradictory and glamorous life of Hollywood's last great star

Twentieth Century Fox Michael Troyan,Jeffrey Paul Thompson,Stephen X. Sylvester,2017-08-15 Here it is the first time look at the remarkable American multinational mass media empire and its century of entertainment the story of Twentieth Century Fox 1915 2015 The controversies and scandals are here as are the extraordinary achievements Among other firsts the book offers fun tours of its historic production and ranch facilities including never before told stories about its stars and creative personalities The authors primarily tell a celebratory tale but most importantly an accurate one *Bernard Herrmann's The Ghost and Mrs. Muir* David Cooper,2005-08-04 Regarded as one of the greatest film composers of all time Bernard Herrmann was responsible for some of the most memorable music in film His work with Alfred Hitchcock produced a slew of classics including Vertigo 1958 North by Northwest 1959 and Psycho 1960 Several years before collaborating with Hitchcock however Herrmann composed the brilliant score for The Ghost and Mrs Muir 1947 which remained a personal favorite of the composer's Herrmann's score reinforces the film's romantic theme and much of the music has an appropriately elegiac quality In mood orchestration and even to some extent thematic identity it seems to prefigure his music

for Vertigo In this latest addition to the Scarecrow Film Score Guide series author David Cooper examines Herrmann's career in general as well as the specific elements that went into the creation of The Ghost and Mrs Muir's score Cooper traces the development of Herrmann's craft as a film composer especially through his radio work where he made contact with many of the great artists of the age most notably Orson Welles This association was to give him a passport to Hollywood and led to the scoring of his first film Citizen Kane Herrmann's subsequent film scores of the 1940s included The Devil and Daniel Webster The Magnificent Ambersons and Jane Eyre In this guide Cooper considers Herrmann's musical technique and offers a theorization of some of the ways in which music can be meaningful in film He also explores non musical contexts of the film including the screenplay's relationship to the popular novel from which it was adapted as well as the contribution of director Joseph L Mankiewicz the performances of Gene Tierney and Rex Harrison and the editing of Dorothy Spencer Cooper also provides a quantitative evidence based study of the score In doing so he discusses the extent to which Herrmann adopted screenwriter Philip Dunne's suggestions for music in

Michael Curtiz Alan K. Rode, 2017-11-17 Academy Award winning director Michael Curtiz 1886 1962 whose best known films include Casablanca 1942 Yankee Doodle Dandy 1942 Mildred Pierce 1945 and White Christmas 1954 was in many ways the anti auteur During his unprecedented twenty seven year tenure at Warner Bros he directed swashbuckling adventures westerns musicals war epics romances historical dramas horror films tearjerkers melodramas comedies and film noir masterpieces The director's staggering output of 180 films surpasses that of the legendary John Ford and exceeds the combined total of films directed by George Cukor Victor Fleming and Howard Hawks In the first biography of this colorful instinctual artist Alan K Rode illuminates the life and work of one of the film industry's most complex figures He explores the director's little known early life and career in his native Hungary revealing how Curtiz shaped the earliest days of silent cinema in Europe before immigrating to the United States in 1926 In Hollywood Curtiz earned a reputation for explosive tantrums his difficulty with English and disregard for the well being of others However few directors elicited more memorable portrayals from their casts and ten different actors delivered Oscar nominated performances under his direction In addition to his study of the director's remarkable legacy Rode investigates Curtiz's dramatic personal life discussing his enduring creative partnership with his wife screenwriter Bess Meredyth as well as his numerous affairs and children born of his extramarital relationships This meticulously researched biography provides a nuanced understanding of one of the most talented filmmakers of Hollywood's golden age

Burt Lancaster Kate Buford, 2013-09-18 Startlingly handsome witty fanatically loyal charming scary and intensely sexual Burt Lancaster was the quintessential b te du cin ma one of Hollywood's great stars He was as well an intensely private man and he authorized no biographies in his lifetime Kate Buford is the first writer to win the cooperation of Lancaster's widow close friends and colleagues and her book is a revelation Here is Lancaster the man from his teenage years bolting the Depression era immigrant neighborhood of East Harlem where he grew up for the life of a circus acrobat then the electric New York theater

of the 1930s then the dying days of vaudeville We see his production company Hecht Hill Lancaster become the biggest independent of the 1950s a bridge between the studio era and modern filmmaking With the power he derived from it we see him gain a remarkable degree of control which he used to become the auteur of his own career His navigation through the anti Communist witch hunts made him an example of a star who tweaked the noses of HUAC and survived His greatest roles in Sweet Smell of Success Elmer Gantry Birdman of Alcatraz The Swimmer Atlantic City kept to the progressive edge that had originated in the tolerant diverse reforming principles of his childhood And in the extraordinary complete roster of his films From Here to Eternity Gunfight at the O K Corral Judgment at Nuremberg The Leopard 1900 and Field of Dreams among many others he proved to be both a master of commercial movies that pleased a worldwide audience and an actor who pushed himself beyond stardom into cinematic art Kate Buford has written a dynamic biography of a passionate and committed star the first full scale study of one of the last great unexamined Hollywood lives *Victor Fleming* Michael Sragow,2013-12-10 This definitive biography chronicles the life and work of the legendary director of *Gone With the Wind* and *The Wizard of Oz* Victor Fleming was the most sought after director in Hollywood s golden age renowned for his work across an astounding range of genres from gritty westerns to screwball comedies romances boddy pictures and family entertainment Yet this chameleon like versatility has resulted in his relative obscurity today despite his having directed two of the most iconic movies of all time Fleming is best remembered for *Gone With the Wind* and *The Wizard of Oz* but he directed more than forty films including classics like *Red Dust* *Test Pilot* *Dr Jekyll and Mr Hyde* and *Captains Courageous* Fleming created enduring screen personas for Clark Gable Spencer Tracy and Gary Cooper as well as for Ingrid Bergman Clara Bow and Norma Shearer who were among his many lovers In this definitive biography Michael Sragow restores the director to the pantheon of great American filmmakers correcting a major oversight in Hollywood history It is the dramatic story of a man at the center of the most exciting period in American filmmaking Reconstructing American Historical Cinema J.E. Smyth,2006-10-27 In *Reconstructing American Historical Cinema From Cimarron to Citizen Kane* J E Smyth dramatically departs from the traditional understanding of the relationship between film and history By looking at production records scripts and contemporary reviews Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self conscious and often critical filmic writing of national history Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942 Focusing on key films such as *Cimarron* 1931 *The Public Enemy* 1931 *Scarface* 1932 *Ramona* 1936 *A Star Is Born* 1937 *Jezebel* 1938 *Young Mr Lincoln* 1939 *Gone with the Wind* 1939 *Stagecoach* 1939 and *Citizen Kane* 1941 Smyth explores historical cinema s connections to popular and academic historiography historical fiction and journalism providing a rich context for the industry s commitment to American history Rather than emphasizing the divide between American historical cinema and historical writing Smyth explores the continuities between Hollywood films and history written during the first

four decades of the twentieth century from Carl Becker's famous *Everyman His Own Historian* to Howard Hughes's *Scarface* to Margaret Mitchell and David O. Selznick's *Gone with the Wind*. Hollywood's popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women's experiences in the nineteenth century South, the decline of American society following the First World War, the rise of Al Capone, and the tragic history of Hollywood's silent era. Looking at rarely discussed archival material, Smyth focuses on classical Hollywood filmmakers' adaptation and scripting of traditional historical discourse and their critical revision of nineteenth and twentieth century American history. *Reconstructing American Historical Cinema* uncovers Hollywood's diverse and conflicted attitudes toward American history. This text is a fundamental challenge to the prevailing scholarship in film history and cultural studies.

Backstory Patrick McGilligan, 1986 Interviews with screenwriters **Ronnie and Nancy** Bob Colacello, 2004-10-01 Six years in the making with unprecedented access to Nancy Reagan and the couple's closest friends, here is the first volume in the definitive portrait of the remarkable career-building partnership between Ronald Reagan and Nancy Davis. 16-page photo insert *John Ford at Work* Lea Jacobs, 2025-10-01 *John Ford at Work: Production Histories 1927-1939* explores the evolution of John Ford's career in the Hollywood studio system of the 1930s as the system itself changed in response to the coming of sound and the business downturn instigated by the Depression. Based upon a decade of research utilizing the studio files of Twentieth Century Fox, RKO, and Samuel Goldwyn, it delineates the director's collaborations with the producers, screenwriters, actors, and cinematographers that had the most impact on his production practices. It traces the major literary, cinematic, and musical sources from which he drew. It considers relevant changes in film technology and seeks to explain how they were incorporated into his style. Films analyzed include *4 Sons*, *The Black Watch*, *Arrowsmith*, *Air Mail*, *The Lost Patrol*, *The Informer*, *Judge Priest*, *Steamboat Round the Bend*, *The Prisoner of Shark Island*, *Wee Willie Winkie*, *Stagecoach*, and *Young Mr. Lincoln*. **Film Study** Frank Manchel, 1990 The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information, as well as an index of authors, titles, and film personalities. **An Empire of Their Own** Neal Gabler, 2010-11-17 A provocative, original, and richly entertaining group biography of the Jewish immigrants who were the moving forces behind the creation of America's motion picture industry. The names Harry Cohn, William Fox, Carl Laemmle, Louis B. Mayer, Jack and Harry Warner, and Adolph Zukor are giants in the history of contemporary Hollywood. Outsiders who dared to invent their own vision of the American Dream, even to this day the American values defined largely by the movies of these migrants endure in American cinema and culture. Who these men were, how they came to dominate Hollywood, and what they gained and lost in the process is the exhilarating story of *An Empire of Their Own*. **Hellman in Hollywood** Bernard F. Dick, 1982 Though Hellman is best known for her work in theater and for her memoirs, much of her work has been adapted

for movies She was deeply involved in writing film scripts and adapting the work of others to the screen Dick tells the history of Hellman s contributions to American film as a playwright screenwriter and adapter and analyses each play and its corresponding film to determine whether the adaptation achieves as a film what the original achieved as literature ISBN 0 8386 3140 1

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